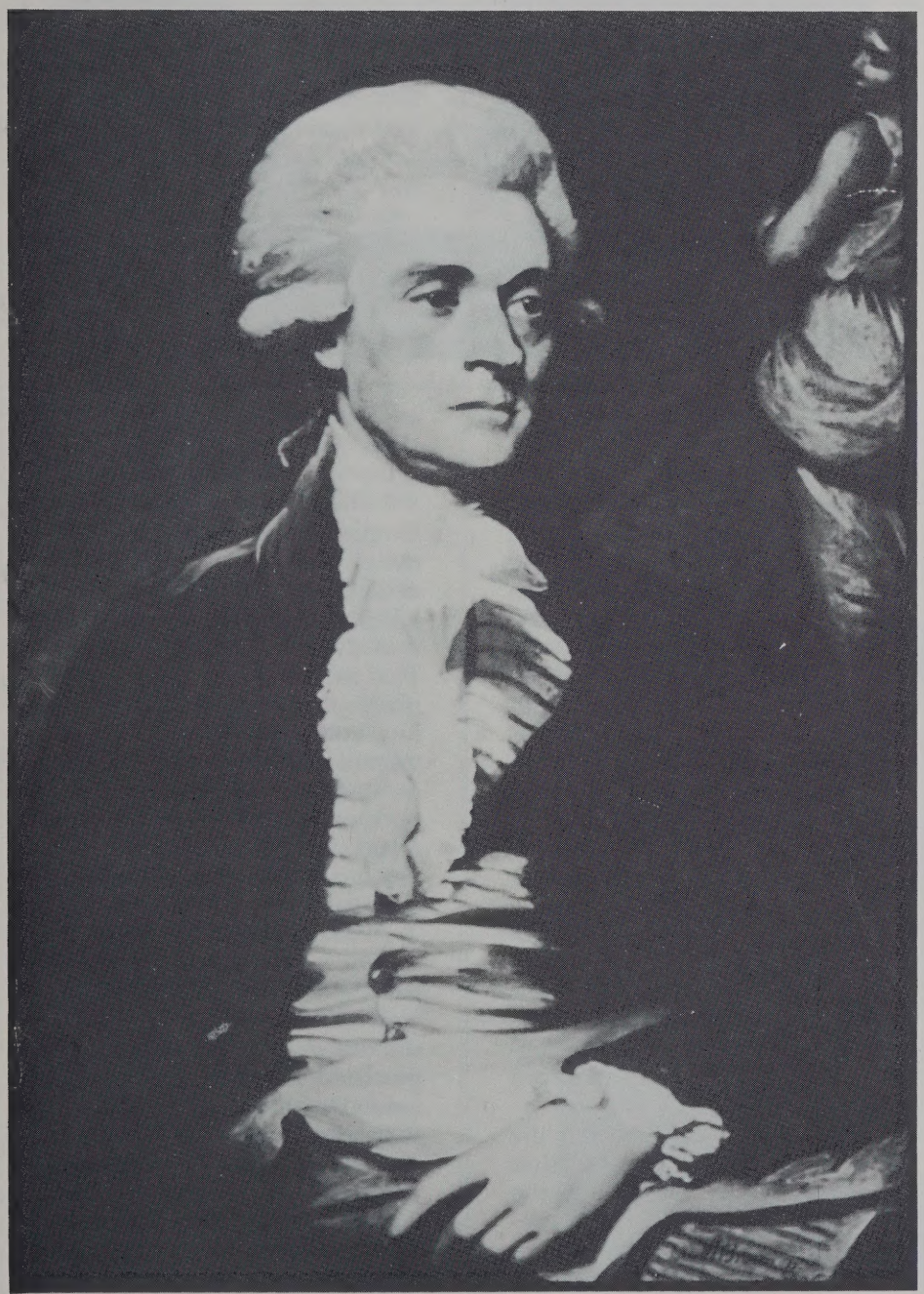
IFAR reports

Volume 15, Number 9
September 1994

and The Art Loss Register



Thomas Jefferson *(1786), by Mather Brown. Stolen July 28, 1994.*

Major Thefts:

Turner and Friedrich in Germany

Jefferson in New England

Bibelots in Blue Grass Country

"AII" by Moholy-Nagy—Enlarged Copy

Moholy-Nagy Copy: "A II" x 2

IFARreports
incorporating *Stolen Art Alert*

Volume 15, Number 9
September 1994

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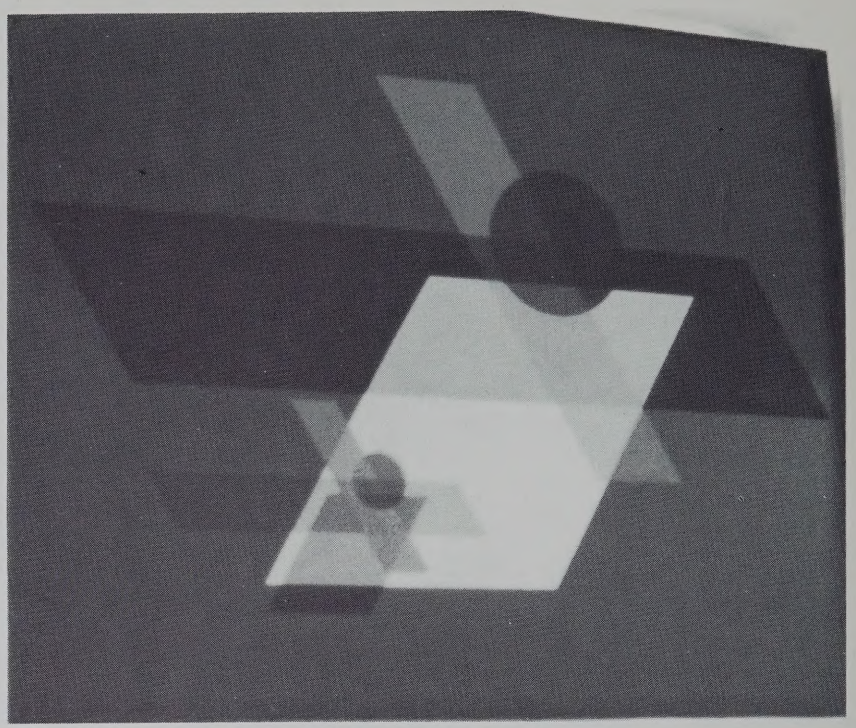


Figure 1. Copy after "A II" *by László Moholy-Nagy, Oil on canvas, 4 x 6′. Private Collection, Long Island*

Recently a painting was submitted to IFAR's Authentication Service which is an oil on canvas, measuring 4 x 6 feet (Figure 1) and is a much larger version of a painting by László Moholy-Nagy owned by the Solomon R. Guggenheim Museum. The painting in the Guggenheim Museum collection, "A II" (Figure 2), is oil on canvas and measures 45 5/8 x 53 5/8 inches and is signed and dated on the reverse: MOHOLY-NAGY/A II (1924)/ Moholy-Nagy (Note 1). The IFAR picture is neither signed nor dated. This painting once belonged to a New York resident who bequeathed it in the early 1970's to the current owner, and it is not known how or from whom the former owner acquired it. The Guggenheim painting was acquired from the artist in 1943.

IFAR agreed to research the work to try to establish whether the picture had been copied by the artist himself, or if it had been executed by a student who would have seen it during the time Moholy-Nagy directed his School for Design in Chicago.

The IFAR painting follows the Guggenheim canvas almost exactly. The composition forms a carefully executed series of parallelograms overlapping each other in a dynamic spatial relationship. The geometric shapes are in primary colors with two red discs, yellow and black parallelograms in various sizes, and a large, wide, and dominating parallelogram in opaque white overlaying the center forms. This geometric construction lies on a rough textured, burlap-colored background canvas.

László Moholy-Nagy (1895-1946) was born in Bacsborsod, Hungary, and attended law school at the University of Budapest. His early interest in drawing and sketching persisted, however, and finally extended to full-time practice by 1920, when he joined the Berlin Dada group and eventually became part of the Bauhaus movement. The founder of the Bauhaus school of architecture and design, Walter Gropius, encouraged Moholy to open a branch in Chicago, which he did in 1937. Though this Bauhaus extension lasted only one year, Moholy was

successful in forming his own school of design, and with his staff was responsible for designs for the Parker Pen Company, Spiegel, and the B&O railroad, among other well-known U.S. companies.

In forming his approach to art and design, Moholy-Nagy drew inspiration from Russian Constructivists El Lissitzky and Kasimir Malevich. Through their artistic genius, this rebellion against the Beaux-Arts tradition became a fully recognized art movement in the early part of this century.

Moholy-Nagy's work embraced many media, and he is probably best known for his photographs. But during the early 1920's, when "A II" was painted, he was creating compositions of geometric forms in space, suggesting the third dimension. These exercises on canvas echoed his experiments with sculpture and especially photography. According to the author of the major monograph on Moholy, "In this period he was experimenting with the complicated play of planes showing through one another, and with the almost incalculable multiplicity of transparent effects in his photograms too (Note 2). In his photography light is present in its own, direct nature: light and shadow together make up the composition which sometimes gets reversed and is repeated in the negative" (Note 3).

Moholy-Nagy's color theory was based on "chromatic fundamentalism," in which the pure color of the collages was incorporated into the medium of oil on canvas, with shapes superimposed on each other. This is the object lesson in "A II." "Moholy's colors were neither a surface coating of pictorial realism, nor abstract experiments in color theory," wrote Sibyl Moholy-Nagy, the artist's wife, "They were models of visual fundamentals inherent in nature, small models of the 'naturalistic' spectrum and its infinite compositional options." Colors became "dramatis personae," and to disassociate them from anything symbolic or representational, Moholy titled his works with serial numbers. Until 1925 there was a clear sequence in titling works, with "A" meaning oil on canvas, "Al" for works that were oil on aluminum, "Gal" for oil on galalith (a synthetic plastic material), and so forth. (Note 4)

The version brought to IFAR is a larger variant of the work in the Guggenheim and is quite well-executed. The major issue was whether the artist had knowledge of its execution and if his practice had been to assign copy work to students.

A letter to Moholy's daughter, Hattula Moholy-Nagy, the acknowledged expert on her father's work, elicited the following response:

"To my knowledge, my father never copied his paintings, nor would he have given permission to anyone else to do so."

Moholy-Nagy signed many of his works on the back. The IFAR piece is not signed on the back or the front. His daughter told IFAR that this suggests that the IFAR work is just a straightforward copy.

Direct examination of both pictures revealed certain technical differences suggesting that the IFAR canvas was probably copied from a reproduction. The Guggenheim acquired its painting from the artist in 1943, thus it had been in his personal collection for approximately 20 years. "A II" has been exhibited many times both while in the artist's collection and by the Guggenheim in the U.S. and abroad. The museum informed IFAR that their policy had been never to allow visitors to set up canvases in order to copy works in its collection, as is permitted at the Metropolitan Museum of Art. Thus we determined that it had not been directly copied while there. Of course the museum does sell reproductions of its works, and the Moholy-Nagy work has been frequently reproduced in literature.

The background canvas of the Guggenheim picture has quite a rough texture and is an ocher color rich and earthy in tone. The opaque white parallelograms are chalky and the smoothness of the geometric forms contrasts with the rough burlap quality of the wheat-brown background. In addition, the outline pen marks of the geometric forms are clearly visible.

The IFAR picture did not have the same textural variety, instead showed a thick and smooth application of background paint. Though it is difficult to see in the photograph, the actual background canvas ap-

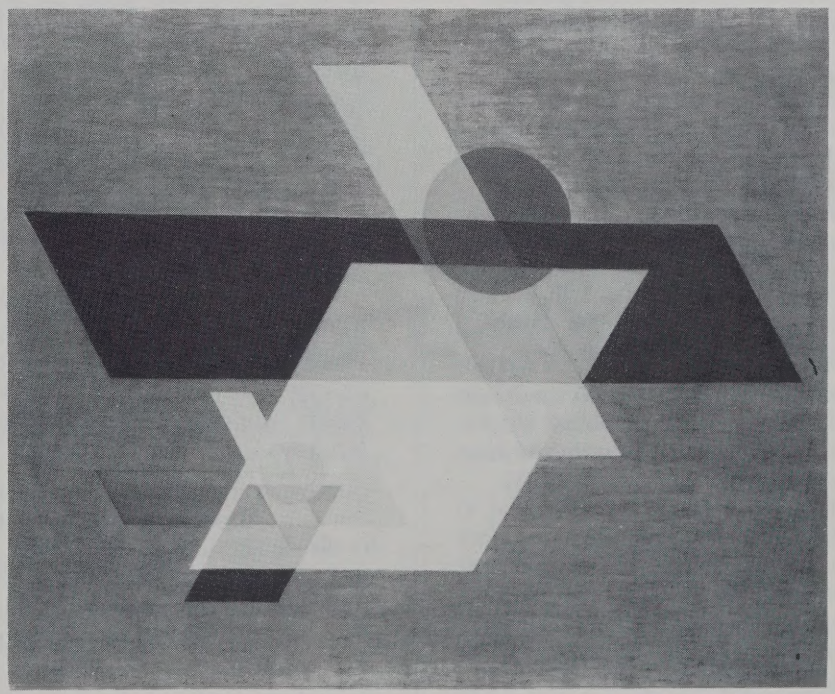


Figure 2. "A II" *by László Moholy-Nagy. 1924, Oil on canvas, 45 5/8 x 53 5/8". Collection of the Solomon R. Guggenheim Museum, New York.* Photograph by David Heald, © The Solomon R. Guggenheim Foundation, New York

pears two-toned when examined directly. The upper half of the background paint is mustard brown and the lower half more of an olive shade. Obviously, however, great care had been given to copying the planar forms, and the application of the white painted parallelogram was extremely successful, re-creating the opaque chalky feeling of the original. The precise detail of outline marks was *not* visible in this version.

In conclusion we appear to have a copy, though not a school study, of the master's work. It was probably copied from a reproduction and may have been executed by someone who worked with Moholy-Nagy himself, though we cannot be certain.

Nancy J. Little

Note 1. This picture is published repeatedly in the Moholy-Nagy literature and was catalogued by Vivian E. Barnett, in *The Handbook of the Guggenheim Museum Collection 1900-1980*, New York, 1980, page 260, reproduced in color, page 261.

Note 2. A photogram is an image made without a camera by placing objects in contact with photosensitive paper and exposing it to light.

Note 3. Passuth, Krisztina, *Moholy-Nagy*, Thames and Hudson, London, 1985, page 25.

Note 4. Excerpted from the introductory text by Sibyl Moholy-Nagy for the exhibition catalogue "László Moholy-Nagy," Museum of Contemporary Art, Chicago, 1969.

Center Art Principals To Serve Time

All avenues, right up to the Supreme Court which declined to hear their appeal, have been explored by the convicted Hawaiian sellers of fake Dali, Chagall, and Miro prints. The fraudulent representation of "celebrity" art by Tony Curtis, Anthony Quinn, and Red Skelton also figured in the government's case against Center Art Galleries and its owner and president, William Mett, and the gallery's director and vice-president Marvin Wiseman.

In May 1990, after a five-month trial in which no witnesses testified for Center, the defendants were each convicted of more than 60 counts of wire and mail fraud. The scheme, according to prosecutors, involved at least $5 million in sales.

Early this May, the defendants' attorney filed an additional motion which delayed the execution of their sentence. He asked the Ninth Circuit Court of Appeals in San Francisco to consider that there had been a conflict of interest since one attorney represented both Center and its principals. This motion was denied, and on October 4, Mett and Wiseman will serve prison terms of three and two and a half years respectively. Center Art and the two men were fined over $2 million, which with interest, has grown to over $3 million, all allocated to the Postal Inspection Service whose lengthy investigation led to their conviction.

Gallery victims who testified at the trial are to receive restitution. Presently, Center Art is operating at one address, in the Waikiki Beach shopping center, the last of what was once five locations.

Constance Lowenthal

Geneva Art-Law Centre to Focus on Conservation

Artists' works may be more durable than their creators but neither is immune from aging. It often falls to others to try to restore an artist's intention. A variety of problems can arise.

Poor conservation can alter an artist's original intent. Too much overpainting of damage can make attribution impossible. (See, for instance, "Excessive Restoration of a Bierstadt Precludes an Attribution," *IFARreports*, October/November 1985; "A Baffling Boucher: Overpaint and Restoration Preclude a Definitive Attribution," *IFARreports*, January 1993.) Overzealous restoration can stir the wrath of a client or an art lover and fatten the bank accounts of lawyers (when disputes between restorers and clients, or between restorers and critics, wind up in court). Efforts to cleanse centuries of grime have brightened Michelangelo's Sistine Chapel frescoes but led critics to cry that the restorers were unfaithful to the artist's vision.

More recently, a European museum was the dissatisfied client of a New York restorer engaged to salvage a vandalized Barnett Newman that had been slashed to pieces. They brought their case in New York court.

Another issue—at least in the European civil-law countries that recognize an artist's *droit moral*, or moral right—is the potential conflict between an artist (or the artist's heirs) and the art restorer's client, who may want to modify the artist's work. (European law may give the *droit moral* holder the last word on any "alteration," including well-intentioned restoration efforts. Some American states have addressed some aspects of the moral right, usually dealing with mutilation or outright destruction of works of art. Most such laws specifically exempt conservation efforts.)

To address some of the legal and ethical questions that may arise in the course of art preserva-

tion, the Art-Law Centre of Geneva, Switzerland, is sponsoring a one-day seminar on the restoration of works of art on October 17 in Lausanne, Switzerland. Previous seminars by the Art-Law Centre have examined such issues as how the movement by European nations toward a single market affects tax and customs rules governing art transactions.

Key topics to be addressed during the current seminar include the ethics and legal liability of art restorers; laws governing art restoration, including statutes on the protection of cultural heritage; the role of art restorers' associations; and the training and regulation of restorers. One goal of the seminar's organizers is to try to reconcile different codes of conduct for restorers.

Among the speakers are lawyers, professors, and restorers from Paris, Dresden, London and Geneva.

Further information on the seminar may be obtained from Quentin Byrne-Sutton and Marc-André Renold, the Art-Law Centre's directors, at Case Postale 176, 1211 Geneva 12 Switzerland. Or fax (22) 347-0284.

Jonathan S. Kaufman

Two Turners and a Friedrich Stolen

Shortly after 10 p.m. on July 28, when the exhibition "Goethe and the Visual Arts" at Frankfurt's Schirn Kunsthalle closed to the public, the night watchman, Mr. Schorndorf, began his rounds. The evening staff left the building, and he turned on the first alarm in the main gallery. Two men surprised him, handcuffed him, and covered his head with a hood. Mr. Schorndorf later described his assailants as German speakers between twenty and thirty years old. They led him to a closet and took his radio and keys away. One man stayed with him while the other turned off the alarm and went to the end of the exhibition where he removed two paintings by Joseph William Mallord Turner and one by Caspar David Friedrich. Then the thieves exited the building with the three pictures, in their frames, insured for a total of $40 million.

Mr. Schorndorf, who soon managed to reach his radio and press the panic button, was freed within the hour by police responding to the call from the security company.

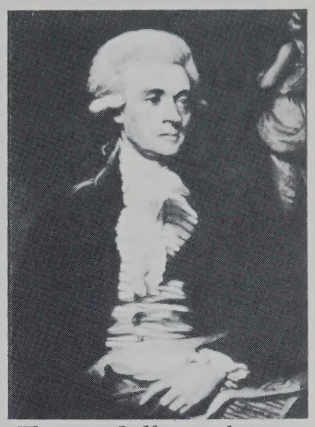
The stolen Turners are "Shade and Darkness–The Evening of the Deluge" and "Light and Colour (Goethe's Theory)–The Morning After the Deluge. Moses Writing the Book of Genesis'" both of 1843; they formed part of the Turner Bequest at London's Tate Gallery. The Friedrich, "Nebelschwaden," or "Wafting Mists," painted about 1820 was on loan from the Hamburger Kunsthalle.

A reward of up to $250,000 has been offered by the interested insurers for information leading to the safe return of all three pictures, subject to specific conditions.

The exhibition of 380 works of art opened in May and closed on August 7, as scheduled, minus three important paintings.

C. L.

Oldest Extant Thomas Jefferson Portrait Stolen



Thomas Jefferson by Mather Brown

Sometime between 6:30 p.m. Thursday, July 28th, and 5:15 a.m. , Friday, July 29th, thieves broke into a safe in the Polaroid Museum Replicas studio in Boston, Massachusetts, and made off with the a portrait of Thomas Jefferson by the American artist Mather Brown. According to press reports, the painting, 28 by 36 inches, is valued by insurers at $500,000 and is the oldest existing portrait one the country's Founding Fathers.

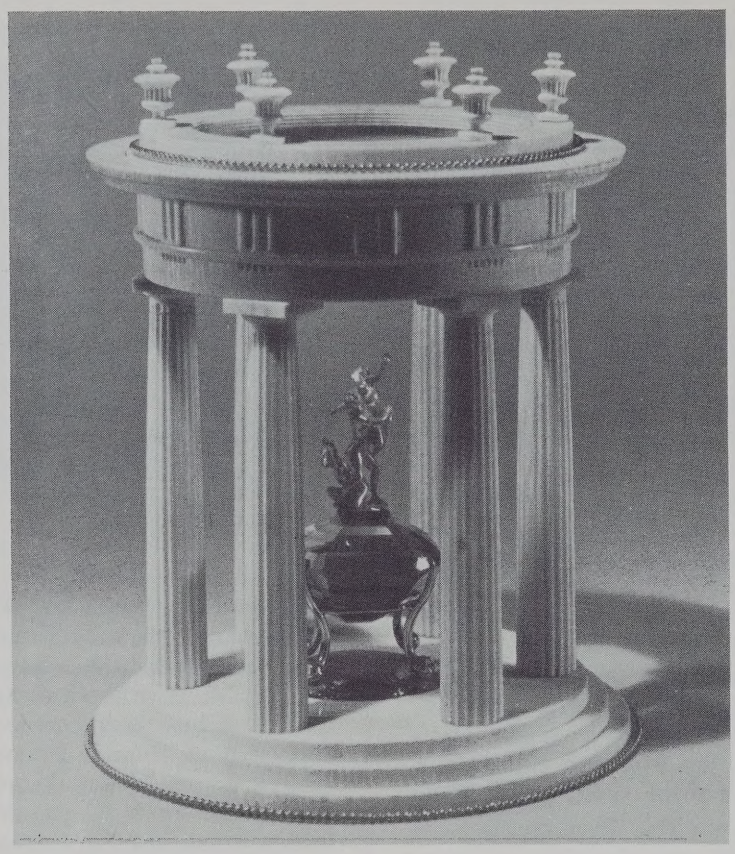
The work, according to the *Boston Sunday Globe,* is owned by Charles Francis Adams, Jr., the retired chairman of Raytheon and a direct descendant of John Adams who commissioned the portrait. Polaroid technicians were reproducing the portrait as part of Polaroid's Museum Replica program.

Boston police, at last report, were searching for possible witnesses to the theft. What is unknown is how the thieves gained access to the studio which is located on the eighth floor of a warehouse building. Also unknown is whether the thieves broke into the safe expecting to find something else but took the portrait since it appeared to be valuable. It may have been simply a theft of opportunity.

Mather Brown painted this portrait of Jefferson in 1786, a year after Jefferson replaced Benjamin Franklin as Minister to France. Brown, born in Boston in the mid-18th century, studied under Benjamin West in London. As a member of the Royal Academy, he became one of London's more successful portraitists. He died in London in 1831.

Anna J. Kisluk

Thieves Raid Museum in Lexington, Kentucky



Among the items stolen was this round ivory temple or tholos, bought by Headley in Istanbul and later embellished by him.

"Lay not up for yourselves treasures upon earth, where moth and rust doth consume, and where thieves break through and steal." So begins George Whitney Headley's introduction to the catalogue of the bibelots and boxes he designed and which were later displayed at the Headley-Whitney Museum in Lexington, Kentucky. Whether he was a seer or not is impossible to say but on July 17 thieves did indeed "break through and steal" 103 pieces of jewelry and works of art valued at approximately $1.6 million from the museum's "jewel room."

Between midnight and 7 a.m., thieves dismantled the alarms which are activated when phone lines are cut and then cut the phone lines which activated the silent alarm system. Press reports indicate the police believe the theft was a professional job. The alarm system is designed to signal the security company every two hours and when the signal failed at 2 a.m. on Sunday, the head of security went to the museum but everything appeared to be normal. Jim Frazier, president of the museum's Board of Trustees told the press it was not unknown for the phone lines to go out, perhaps due to the weather. The incident was dismissed as just another "glitch" in the system.

Mr. Frazier was quoted in *The Herald-Leader* as believing that the thieves had visited the museum many times since "They didn't mess around. They were all business."

The museum, initially intended to be a private showcase for the bibelots designed by George William Headley III, opened to the public in 1968. Several decades ago, Headley, a Virginia native, operated a jewelry boutique in the Bel Air Hotel in Los Angeles. Over the years, he designed lavish jewelry for some of Hollywood's greatest leading ladies including Joan Crawford, Judy Garland, Mae West and Fanny Brice.

In 1949, Headley moved to Kentucky and began receiving local commissions from members of Kentucky's famed horsey set. One his patrons was Marylou Whitney, wife of C.V. Whitney. Her sister-in-law, Barbara Whitney, eventually became Mrs. George Headley. During the course of the couple's wide travels, they picked up various small treasures which he later incorporated into his bibelots and boxes. Mr. Headley died in 1985.

An admirer of the goldsmiths of earlier eras, especially the Renaissance, Headley worked with jewelers in New York, Rome, and other cities who as he said "gave interpretation and 'life' to my work." Elements which he chose to mount range from carved Italian coral figures of mermaids and putti to a small delicate carved stone Cambodian head. These fanciful creations formed the nucleus and core of the museum's collection. "Our calling card has been taken from us," Mr. Frazier said.

Police are investigating but at last report had no leads. It was a neighbor walking on the grounds early Sunday who noticed the open door of the museum and called the authorities.

A.J.K.

up to

$250,000 REWARD

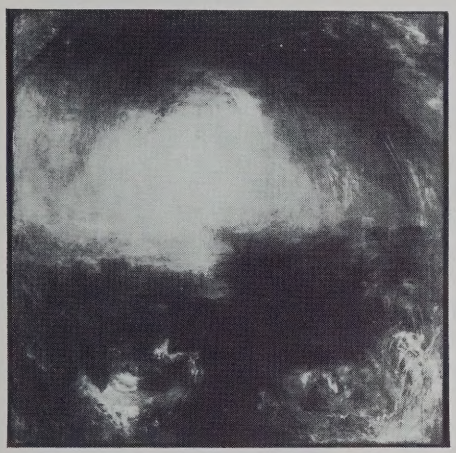
(Subject to specific conditions)

TWO HIGHLY IMPORTANT PAINTINGS BY J.M.W. TURNER

AND ANOTHER BY C.D. FRIEDRICH

STOLEN

from the Schirn Kunsthalle, Frankfurt, Germany on July 28, 1994



Shade and Darkness—The Evening of the Deluge (1843)
Oil on canvas. 78.5 x 78 cm.

In original giltwood frame, with gilt mount angled at each corner.

Light and Color (Goethe's Theory)—The Morning After the Deluge. Moses Writing the Book of Genesis (1843)
Oil on canvas. 78.5 x 78.5 cm.

Nebelschwaden (Wafting Mist) Oil on canvas. 32.5 x 42.4 cm.

Information to:

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Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

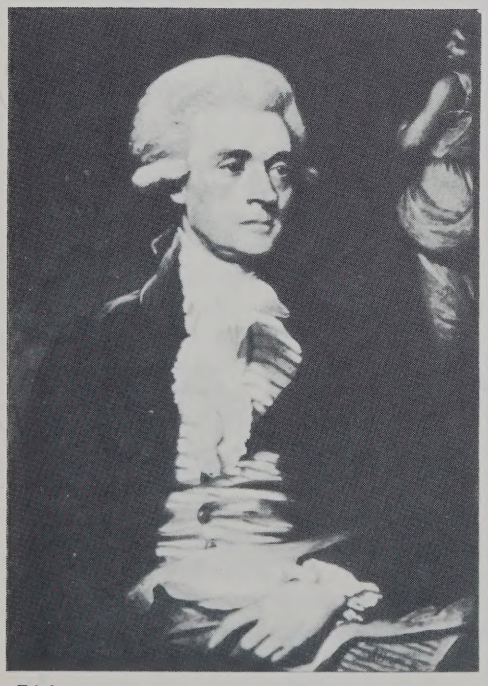
Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.



514

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

514 BROWN, Mather (1761-1831). *Portrait of Thomas Jefferson*, 1786. Oil on canvas. 91.4 x 71.1 cm.Signed and dated l/r: M. Brown pt/1786. The statesman at age 43. *N94.274.1. Boston, MA. Jul. 28, '94.

American, 19th Century

515 *The Violin Lesson.* Oil on canvas? 121.9 x 81.3 cm. A young girl in a high-necked white dress playing the violin in the center, a piano in the background and a seated figure of a pregnant woman at right listening to the girl play. *N94.246.1. Modesto, CA. Jun. 18, '94. *Reward.*

516 VEDDER, Elihu (1836-1923). *Cypress Trees - Perugia, Villa Uffriduzzi*, 1871. Oil on cardboard. 32.6 x 15.7 cm. Unsigned. Marked on verso: on top strainer in pen and ink, "CipReese No. 58," in pencil, "BOX 12," and with the remains of a label reading, "NO. W PA." *N94.237.1. Northampton, MA. May 26, '94.

American, 20th Century

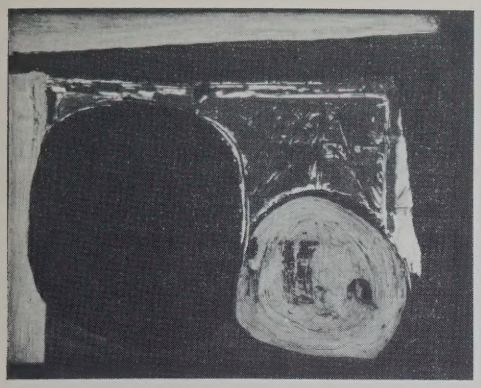
517 GOLUB, Leon (b. 1922). *Torso II*, 1960. Oil and lacquer on canvas. 123.2 x 118.7 cm. Dimension include frame. Signed and dated l/r: Golub '60. *N94.272.1. Lake Forest, IL. Jul. 27, '94.

518 MARCA-RELLI, Conrad (b. 1913). *Image 18*, 1960. Collage on canvas. 152.4 x 182.9 cm. Various strips of plastic and thick material arranged in a free, organic abstract pattern with strong contrasts in monochrome. N94.272.2. Lake Forest, IL. Jul. 27, '94.

515

516

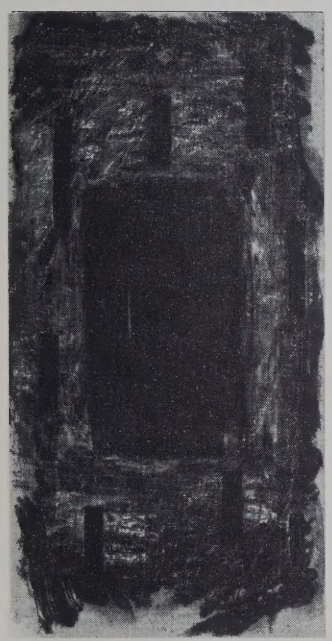
517



519

519 MOTHERWELL, Robert (b. 1915-1991). *Still Life with Gray*, 1947. Oil on canvas. 20.3 x 25.4 cm. Signed l/r: "RM." Abstract of a large dark red circle and small turquoise or light blue circle against a taupe ground with a yellow/gold border. *N94.247.1. Los Angeles, CA. May 4, '94.

520 SNYDER, Joan (b. 1940). *A Turning*. Mixed media on linen. 40.6 x 20.9 cm. *N94.256.1. Chicago, IL. Jun. 5, '94.



520

Canadian, 20th Century

521 ARTHURS, Stephen J. (b. 1951). *The Elixir*. Acrylic on paper. 122.0 x 91.0 cm. Full title: "The Elixir: A Politician's access to work out a personal dilemma through their trade at the expense of the community is symptomatic of Politics as a whole." Triptych depicting various aerial views of lead soldiers. *N94.269.1. Hamilton, Ontario, Canada. Dec. 2, '93. Interpol Number: 94IPO1990

521

Colombian, 17th Century

522 CABALLOS, Gregorio Vazquez de Arce y. *St. Francis Xavier*. Oil on canvas? 54.0 x 39.0 cm. *N94.268.1. Bogota, Colombia. Aug. 4, '93. Interpol Number : E-50/3-1994

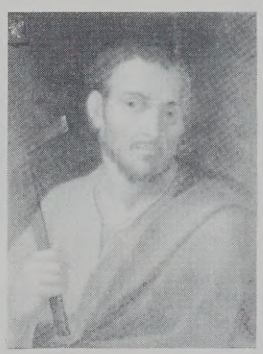
523 CABALLOS, Gregorio Vazquez de Arce y. *St. Thomas the Apostle*. Oil on canvas? 55.0 x 43.0 cm. *N94.268.2. Bogota, Colombia. Aug. 4, '93. Interpol Number : E-50/3-1994

Danish, 20th Century

524 NIELSEN, Peter. *Sierra Alta*, 1940. Oil on canvas. 71.0 x 86.0 cm. Signed l/r: Peter Nielsen. *N94.250.1. Mr. Kyle Miller. Prescott, AZ. Aug. 26, '93. *Reward.*

525 NIELSEN, Peter. *Sierra Alta*, 1950. Oil on canvas. 76.0 x 91.0 cm. Signed l/r: Peter Nielsen. *N94.250.2. Mr. Kyle Miller. Prescott, AZ. Aug. 26, '93. *Reward.*

522



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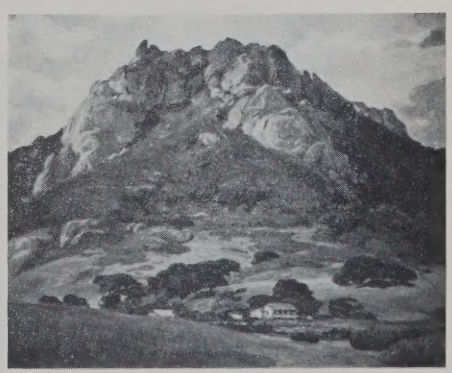
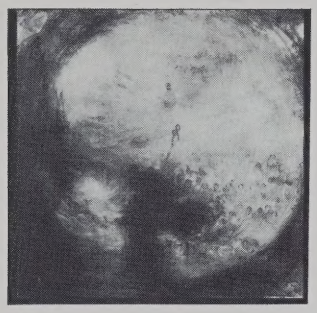


525

English, 18th Century

526 TURNER, Joseph Mallord William (1775-1851). *Light and Colour (Goethe's Theory)- The Morning After the Deluge - Moses Writing the Book of Genesis*, 1843. Oil on canvas. 78.7 x 78.7 cm. *L94.979.2. Frankfurt, Germany. Jul. 28, '94. *Reward.*



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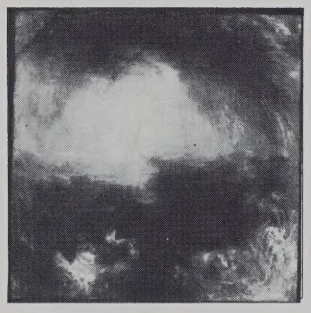

527

527 TURNER, Joseph Mallord William (1775-1851). *Shade and Darkness- The Evening of the Deluge*, 1843. Oil on canvas. 78.7 x 78.1 cm. *L94.979.1. Frankfurt, Germany. Jul. 28, '94. *Reward.*

Flemish, 15th Century

528 MASTER OF ALKMAAR. Polyptych. On panel. 90.0 x 47.5 cm. Comprising four panels: the first, depicting Thomas de Villanueva distributing alms to the poor and cripples, one on crutches, an arch in the background with a church interior visible; the second, depicting the kiss of Judas, with Christ and Judas surrounded by armed soldiers; the third, "Noli me tangere" with Mary Magdalene kneeling before Jesus Christ who is holding a spade in his left hand; with other figures near a river; and the fourth, depicting Thomas de Villanueva visiting Francis of Rome, a young man kneeling in front of a bearded man wearing dark robes, a church with female figures in front of it in the background. *N94.267.1. Woluwe-Saint-Pierre, Belgium. Feb. 25, '94. Interpol Number : E-48/3-1994

French, 20th Century

529 DUBUFFET, Jean (1901-85). *Quatre Arabes, traces de pas dans le sable*, 1948. Gouache, brush and India ink on paper laid down on board. . 31.0 x 41.0 cm. Signed and dated l/r: J. Dubuffet 48. N94.242.2. New York, NY. Mar. 18, '94.

530 LEGER, Fernand (1881-1955). *Le Siphon*, 1929. Pencil, pen, India ink and watercolor on paper laid down on paper. 26.4 x 18.0 cm. Signed l/r: FL. N94.242.6. New York, NY. Mar. 18, '94.

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German, 18th Century

531 FRIEDRICH, Caspar David (1774-1840). *Nebelschwaden*, 1820. Oil on canvas. 32.5 x 42.4 cm. *L94.997.1. Frankfurt, Germany. Jul. 28, '94. *Reward.*

German, 19th Century

532 ECKENBRECHER, Themistocles Von (1842-1921). *Norwegian Fjord*, 1900. Oil. 61.0 x 91.0 cm. *N94.251.1. Fleischmanns, NY. Apr. 15, '94.

Italian, 16th Century

533 *Virgin and Child with St. John the Baptist and St. George*. Oil on canvas. 94.0 x 133.0 cm. Emilian School. *N94.265.1. Split, Croatia. Dec. 29, '93. Interpol Number : E-49/3-1994

Italian, 18th Century

534 *Virgin Mary with St. Ranieri and St. John*. Oil on canvas. 290.0 x 240.0 cm. Painting was cut from its frame. Original size of the work: 300.0 x 250.0 cm. *N94.262.1. Villamassargia, Italy. Jun. 3, '94.

Italian, 20th Century

535 MUSIC, Antonio-Zoran (b. 1909). *Nous ne sommes pas les derniers (We are not the last)*, 1972. Acrylic on canvas. 56.0 x 48.0 cm. *N94.254.1. New York, NY. Date of theft unknown. *Reward.*

536 MUSIC, Antonio-Zoran (b. 1909). *Nous ne sommes pas les derniers (We are not the last)*, 1971. Acrylic on canvs. 72.0 x 49.0 cm. *N94.254.2. New York, NY. Date of theft unknown. *Reward.*

537 MUSIC, Antonio-Zoran (b. 1909). *Nous ne sommes pas les derniers (We are not the last)*, 1976. Acrylic on canvas. 46.0 x 38.0 cm. Signed l/l: Music. *N94.254.3. New York, NY. Date of theft unknown. *Reward.*

Swiss, 15th Century

538 Altarpiece, circa 1440. Tempera and gilt on panel. 136.0 x 184.0 cm. Triptych with an ogival top. The central interior panel depicting the coronation of the Virgin, the left panel depicting St. Roch and St. Sebastian, the right panel depicting St. Luzius and St. Emerita; the closed front of the piece depicting the Annunciation with the angel Gabriel and the Virgin Mary. *N94.257.1. Chur, Switzerland. Oct. 1, '93. *Reward.*

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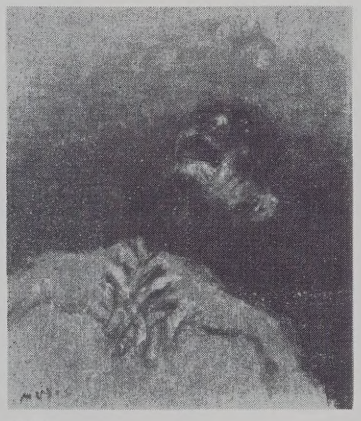
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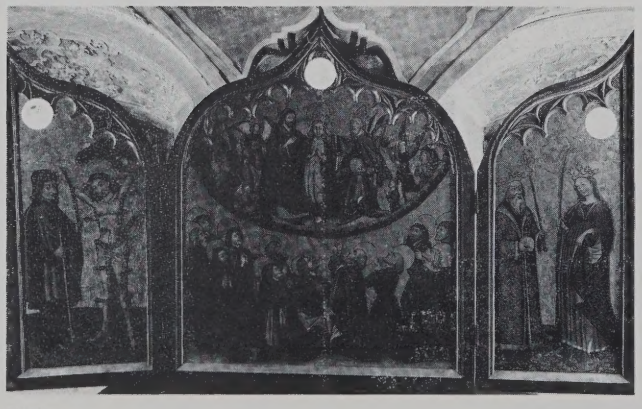
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Swiss, 16th Century

539 *St. Catherine Altar*, 1509. Tempera and gilt on panel? 180.0 x 34.0 cm. Only the two side panels were stolen. The one depicting St. Oswald wearing a crown and holding a covered cup and staff, the verso with four panels depicting scenes from the life of St. Catherine of Alexandria, including the burning of converts, St. Catherine in jail with visitors, St. Catherine kneeling with the wheel of her martyrdom, and St. Catherine carried to heaven by angels; the right panel depicting St. Nicholas wearing the robes of a bishop, the verso with four panels depicting the martyrdom of saints, including Salome with head of St. John the Baptist, St. John being boiled in a cauldron, the martyrdom of St. Blaise hanging froma tree, and the stoning of St. Luzius. *N94.257.3. Chur, Switzerland. Oct. 1, '93. *Reward.*

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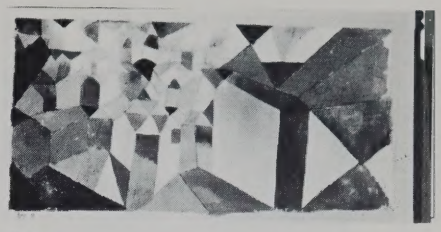

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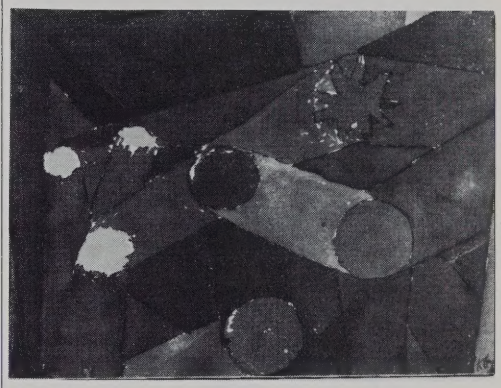

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540 *St. Lawrence Altarpiece*, circa 1545. Tempera and gilt on panel. 144.5 x 124.0 cm. Comprising a central panel (131.0 x 65.0 cm.) depicting the Adoration of the Magi, flanked by six smaller arched panels (each 39.0 x 29.5 cm.) depicting scenes from the life of St. Lawrence, surmounted by an arched panel (47.0 x 56.0 cm.) depicting Salome holding the platter with the head of St. John the Baptist, and an arched panel below depicting the martyrdom of St. Laurentius. Each panel, approximately 15 mm. thick, was broken off and stolen. *N94.257.2. Chur, Switzerland. Oct. 1, '93. *Reward.*

Swiss, 20th Century

541 KLEE, Paul (1879-1940). *Einblich in eine Stadt*, 1917. Watercolor over pencil on paper laid down by the artist on board. 24.8 x 32.2 cm. Signed u/r: Klee. Dated and numbered on the mount: 1917 10. *N94.242.4. New York, NY. Mar. 18, '94.

542 KLEE, Paul (1879-1940). *Komposition*, 1914. Watercolor on paper laid down by the artist on board. 23.1 x 26.6 cm. Signed l/r: Klee. Dated and numbered on the mount: 1914 118. *N94.242.5. New York, NY. Mar. 18, '94.

543 KLEE, Paul (1879-1940). *Wandteppich*, 1923. Watercolor on paper mounted on board. 34.0 x 25.5 cm. Dated, numbered and inscribed with the title on the mount: 1923 167 Wandteppich. N94.242.3. New York, NY. Mar. 18, '94.

Prints, Drawings

French, 19th Century

544 DAUMIER, Honoré (1808-79). *Don Quixote et Sancho Pansa*, 1865. Grey wash and black chalk on paper. 21.9 x 25.4 cm. Signed with initials l/l: H.D. N94.242.1. New York, NY. Mar. 18, '94.

545 MATISSE, Henri (1869-1954). *Henriette au Moucharabie*, 1921. Pen and black ink on paper. 38.0 x 28.0 cm. Signed l/l: H. Matisse. N94.242.7. New York, NY. Mar. 18, '94.

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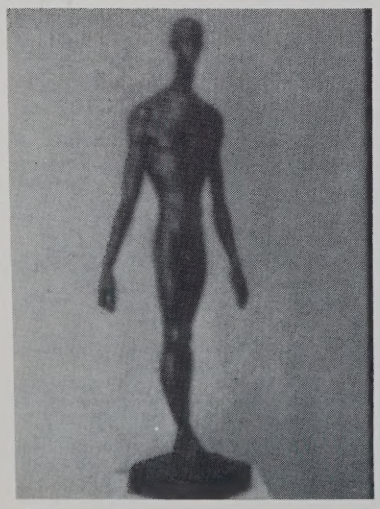

548

Sculpture

American, 20th Century

546 AGOSTINI, Peter. *Clouds*, 1962. Plaster. 38.1 x 38.1 x 38.1 cm. Edition No.: 1/1. Signed" "A." Abstract of interlinked white geometric forms resembling clouds on a square base. *N94.244.3. New York, NY. Jan. 1, '92. *Reward.*

547 AGOSTINI, Peter. *Sitting Horse*, 1969. Bronze. 25.4 x 17.8 x 25.4 cm. Edition No.: 1/1. Signed: "A." With the initials "MAF" on the bottom. Figure of a horse sitting back on its haunches, legs out in front. *N94.244.2. New York, NY. Jan. 1, '92. *Reward.*

548 AGOSTINI, Peter. *The Swimmer*, 1935. Bronze. 121.9 x 45.7 x 30.5 cm. *N94.244.1. New York, NY. Jan. 1, '92. *Reward.*

Colombian, 18th Century

549 *Horseman.* Polychromed wood. Ht. 25.0 cm. Rider seated on a black horse, wearing a red jacket and black cocked hat. *N94.268.3. Bogota, Colombia. Aug. 4, '93. Interpol Number : E-50/3-1994

Czech, 18th Century

550 *Angel.* Polychromed wood. Ht. 40.0 cm. *N94.270.3. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

551 *Angel.* Polychromed wood. Ht. 40.0 cm. Figure of an angel with folded wings emerging from the leaves of a plant. *N94.270.5. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

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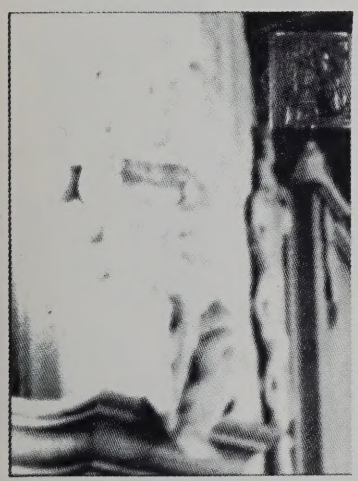
552 *Baptism of Christ*. Polychrome wood. Ht. 55.0 cm. *N94.270.1. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

553 *Cherub*. Polychromed wood. Ht. 30.0 cm. Figure of a seated cherub with clasped hands. *N94.270.4. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

554 *Cherub*. Polychromed wood. Ht. 30.0 cm. *N94.270.6. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

555 *Cherub Plaque*. Polychromed wood. 20.0 x 30.0 cm. Two cherubs' heads, cheek to cheek; the eyes of one on the left are closed. *N94.270.7. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

556 *Pietà*. Polychromed wood. Ht. 55.0 cm. *N94.270.2. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994



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Ecuadorian, 18th Century

557 *Pair of Archangels.* Polychromed and gilded wood. Ht. 50.0 cm. Without wings. *N94.268.4. Bogota, Colombia. Aug. 4, '93. Interpol Number : E-50/3-1994

French, 19th Century

558 MAILLOL, Aristide (1861-1944). *Femme Nue Assise (Seated Nude).* Bronze. 22.5 x 10.0 x 13.5 cm. Monogrammed on back of the seat: "M". *N94.253.2. Poitiers/Vienne, France. Jun. 16, '93. Interpol Number : E-151/9-1993

559 MAILLOL, Aristide (1861-1944). *Pudeur (Modesty).* Bronze. 22.0 x 5.5 x 18.0 cm. Signed Aristide Maillol on the back of the stool. *N94.253.1. Poitiers/Vienne, France. Jun. 16, '93. Interpol Number : E-151/9-1993

560 RODIN, Auguste (1840-1917). *Adolescent désesperé (Adolescent in despair).* Bronze. 30.5 x 11.0 x 11.0 cm. Signed on the right, starting at the bottom and going up. *N94.253.3. Poitiers/Vienne, France. Jun. 16, '93. Interpol Number : E-151/9-1993

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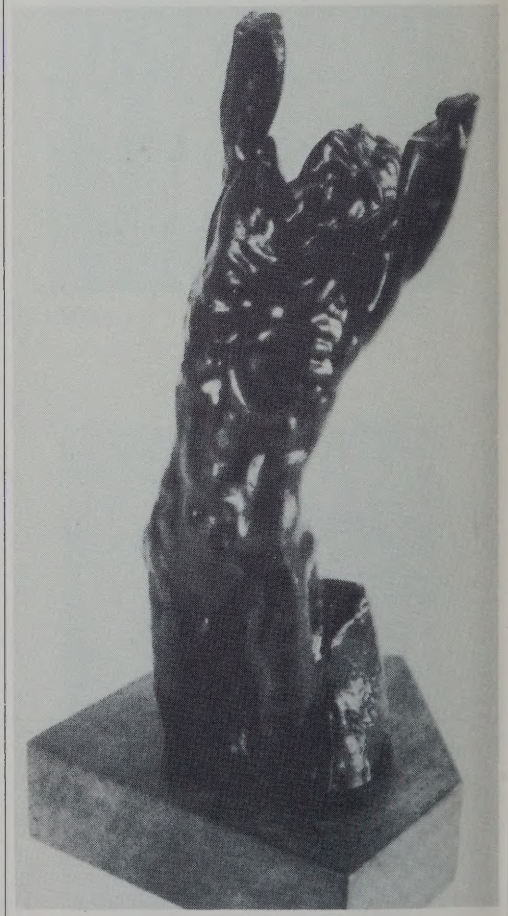

560

Decorative Arts

561 RODIN, Auguste (1840-1917). *L'Homme au nez cassé (Man with a broken nose).* Bronze. 11.5 x 8.5 x 7.0 cm. Signed A. Rodin at left. With the foundry mark for Alexis Rudier, Fondeur Paris, on the right. *N94.253.4. Poitiers/Vienne, France. Jun. 16, '93. Interpol Number : E-151/9-1993

Italian, 15th Century

562 *Christ as the Man of Sorrows.* Bronze. 10.0 x 8.0 cm. *N94.263.1. Greccio, Italy. Oct. 1, '92.

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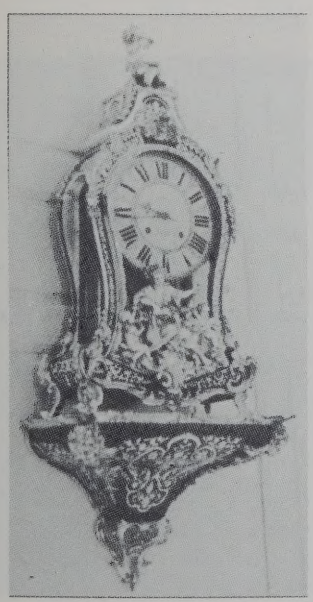

563

Clocks, Timepieces, Watches

French, 18th Century

563 Louis XV Wall Clock, 1717. Tortoiseshell, copper, and brass. 108.0 x 48.0 cm. *N94.252.1. Pigny, France. Mar. 7, '93. Interpol Number : E-123/8-1993

564 Louis XVI Style Mantel Clock, circa 1780. Gilded bronze. *N94.252.2. Pigny, France. Mar. 7, '93. Interpol Number : E-123/8-1993

Miscellaneous Articles

French, 18th Century

565 Inkstand, 1780. Gilded bronze. Louis XVI style. Column with the inscription "Virgile" flanked by two kneeling winged female figures, each holding an urn-form inkwell, one inscribed "Racine" and the other "Corneille"; on a rectangular base. *N94.252.3. Pigny, France. Mar. 7, '93. Interpol Number : E-123/8-1993

Candlesticks, Candelabra, Lamps

Czech, 18th Century

566 Wall Sconce. Polychromed wood. Ht. 40.0 cm. Carving of a forearm, with sleeve and embroidered cuff, and hand emerging from an ornate rose-type wall fixture; the hand is grasping an ornate candlestick. *N94.270.8. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

English, 18th Century

567 CAFE, William. Pair of Candlesticks, circa 1760. Gilded silver. Ht. 30.0 cm. *N94.271.3. Courtrai, Belgium. Feb. 23, '94. Interpol Number : E-63/4-1994

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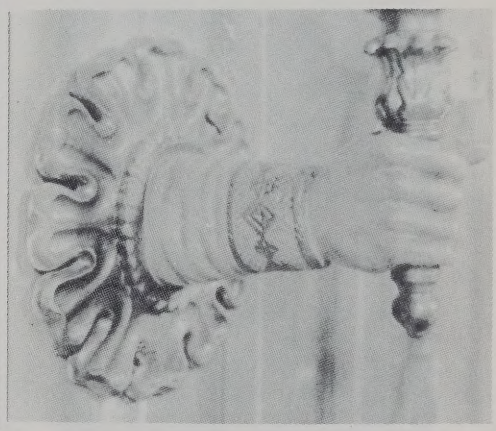

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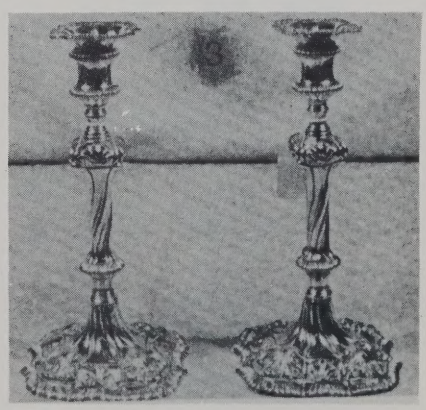

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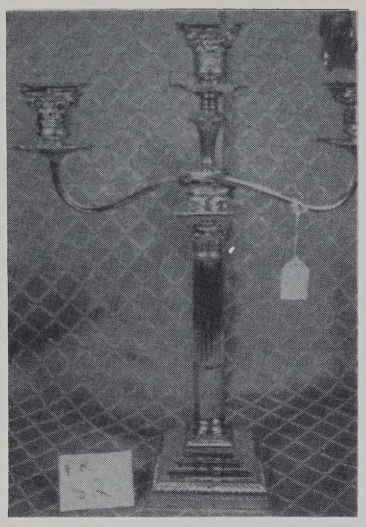

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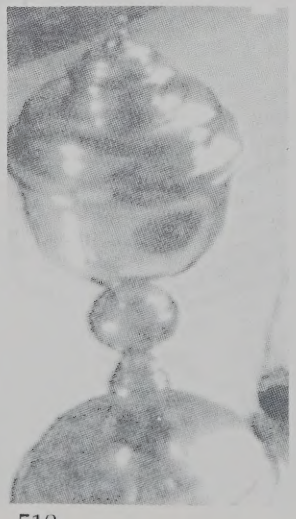


510

568 Pair of Candelabra, circa 1800. Gilded silver. Ht. 35.0 cm. Sheffield. With three removable branches; shaft standing on a square base. *N94.271.1. Courtrai, Belgium. Feb. 23, '94. Interpol Number : E-63/4-1994

Enamels

Flemish, 15th Century

569 *Pax, The Nativity*. Enamel and gilded bronze. 14.0 x 9.0 cm. *N94.263.2. Greccio, Italy. Oct. 1, '92.

Liturgical Objects

Czech, 18th Century

570 Ciborium. Gilded silver. Ht. 30.0 cm. Round base and lid. *N94.270.9. Guntramovice, Opava, Czech Republic. Nov. 15, '93. Interpol Number : E-18/2-1994

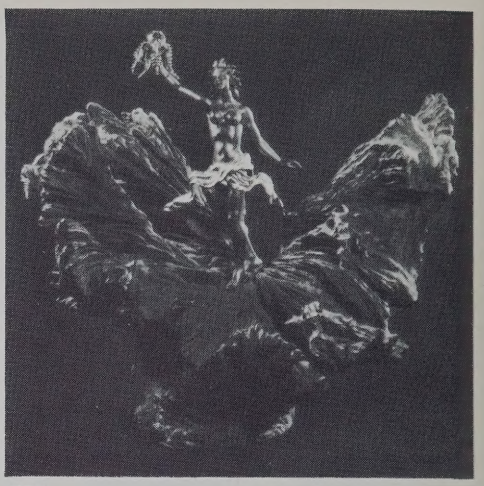
Objects of Art

American, 20th Century

571 HEADLEY III, George William (1908 -1985). *Aphrodite*, 1966. Gold, platinum, and diamonds. 18.4 x 19.2 x 17.5 cm. Accession No. 73.1.215. Made by the jeweler Romolo Grassi of Milan, Italy. *N94.249.86. Lexington, KY. Jul. 17, '94.

572 HEADLEY III, George William (1908-1985). Cambodian head, 1966. Bronze, gold, enamel, lapis lazuli,diamonds and nephrite jade. 12.1 x 6.9 x 5.0 cm. Made by the jeweler Andre Charvin, New York, NY and Charles Vaillant, New York, NY. Accession No. 73.1.161. Comprising a 12th century bronze Cambodian head in an elaborate mounting. *N94.249.44. Lexington, KY. Jul. 17, '94.

573 HEADLEY III, George William (1908 -1985). Chalice of Neptune, 1963. Nautilus shell, gold, coral, pearls, and diamonds. 21.5 x 11.0 x 10.2 cm. Nautilus shell with two pairs of antique Italian coral mythical figures (mermaids and dolphins?). *N94.249.53. Lexington, KY. Jul. 17, '94.



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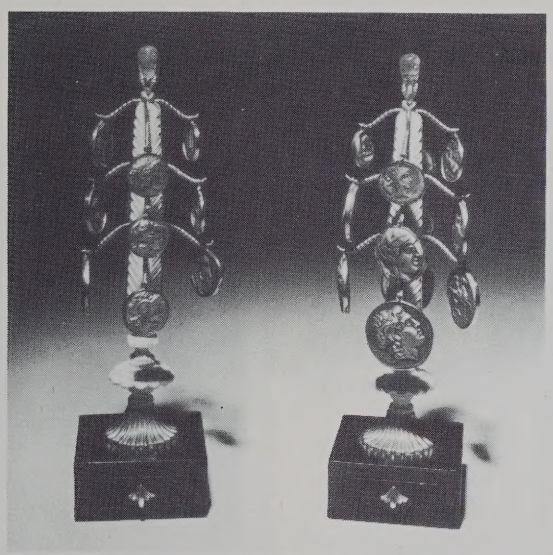

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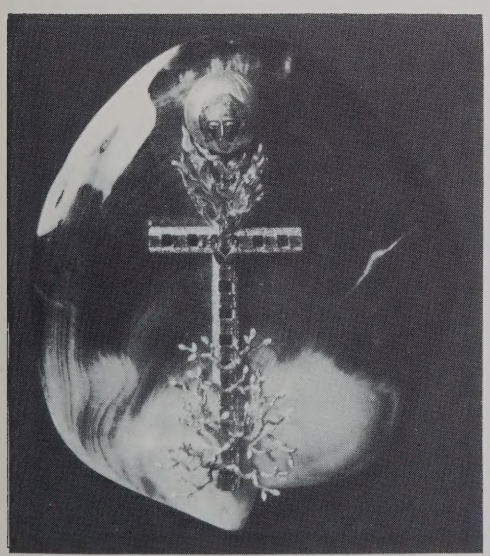

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574 HEADLEY III, George William (1908 -1985). Coconut shell cups, 1971. Coconut shells, gold, enamel, and diamonds. 24.8 x 13.0 x 13.0 cm. diamonds. Accession No. 73.1.163. Made by the jeweler David Webb, New York, NY. A pair of 18th century Chinese coconut shell halves carved in low relief in elaborate mounts *N94.249.46. Lexington, KY. Jul. 17, '94.

575 HEADLEY III, George William (1908-1985). Coin trees, 1963. Ivory, gold, silver, teak, and emeralds. 19.4 x 6.1 x 6.1 cm. emeralds. Designed by George Headley and made by the jewelers Werner Schirrmeister and Charles Vaillant, Inc., New York, NY. A pair of stands displaying a collection of ancient Greek gold and silver coins. Literature: *Headley Treasures of Bibelots and Boxes*, 1965 Edition, plate v., p. 28; 1973 Edition, plate LV. *N94.249.13. Lexington, KY. Jul. 17, '94.

576 HEADLEY III, George William (1908 -1985). *Crucifixion*, 1966. Gold, Burma pearl, diamonds, and emeralds. 21.6 x 18.0 x 4.0 cm. Accession No. 73.1.155. Made by the jeweler Ernst Just of Charles Vaillant, New York, NY. A large polished dark Burma pearl shell (symbolizing the stormy sky) forming the background and centering a gold cross. *N94.249.40. Lexington, KY. Jul. 17, '94.

577 HEADLEY III, George William (1908 -1985). *Icarus*, 1971. Gold, enamel, and diamonds. 29.1 x 22.0 x 3.4 cm. Made by the jeweler Romolo Grassi of Milan, Italy. Accession No. 73.1.162. *N94.249.45. Lexington, KY. Jul. 17, '94.

578 HEADLEY III, George William (1908 -1985). *Parachute*, 1967. Gold, diamonds, and enamel. 22.2 x 11.1 x 11.1 cm. Accession No. 73.1.216. Made by the jeweler Romolo Grassi of Milan, Italy. A*N94.249.87. Lexington, KY. Jul. 17, '94.

579 HEADLEY III, George William (1908 -1985). *Peace Through Strength*, 1966. Malachite, gold, and diamonds. 27.1 x 14.3 x 7.6 cm. Accession No. 73.1.212. Made by the jeweler Romolo Grassi of Milan, Italy.*N94.249.85. Lexington, KY. Jul. 17, '94.

Italian, 20th Century

580 Blackamoor of Dresden, 1971. Ebony, tortoise shell, gold,. 32.2 x 13.6 x 14.6 cm. diamonds, emeralds, rubies, and sapphires. Accession No. 73.1.172. Half size copy of a figure in the Green Vaults in Dresden, Germany. Standing nude figure of a black man carved from ebony, on a tortoise shell base, decorated with a gold crown, neckpiece, pectoral, armbands, legbands and bracelets, holding a convex tray. *N94.249.52. Lexington, KY. Jul. 17, '94.

Rugs, Carpets

French, 18th Century

581 Carpet, circa 1745. Wool. 170.0 x 170.0 cm. With a floral design in shades of black, red, and brown surrounded by a double border with a scroll and diamond design. *N94.271.7. Courtrai, Belgium. Feb. 23, '94. Interpol Number : E-63/4-1994

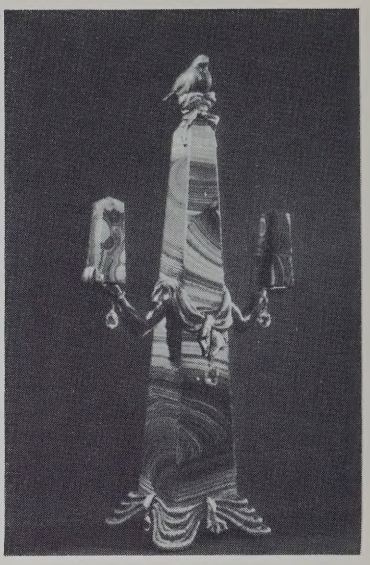
Silver

English, 18th Century

582 CHAWNER, Henry. Four Sauceboats, 1784. Gilded silver. W. 25.0 cm. *N94.271.4. Courtrai, Belgium. Feb. 23, '94. Interpol Number : E-63/4-1994

583 CHAWNER, Henry. Tea Box, 1791. Gilded silver and horn. Ht. 20.0 cm. *N94.271.5. Courtrai, Belgium. Feb. 23, '94. Interpol Number : E-63/4-1994

578



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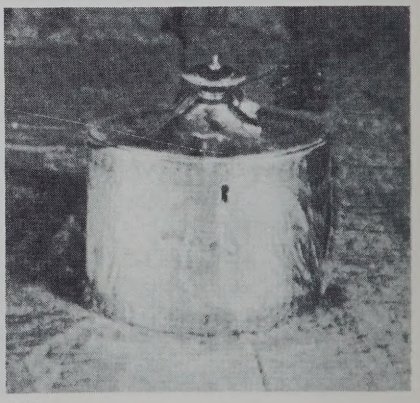


583

Antiquities

584 GRUNDY, William. Pair of sauceboats, 1754. Silver gilt. W. 22.0 cm. Hallmarks on the foot for London, maker and date. Boat shape with double scrolled handle on a high scalloped foot. George II. *N94.271.6. Courtrai, Belgium. Feb. 23, '94. Interpol Number : E-63/4-1994

English, 19th Century

585 Pair of Champagne Buckets, circa 1800. Gilded silver. Diam. 12.0Ht. 30.0 cm. Sheffield. *N94.271.2. Courtrai, Belgium. Feb. 23, '94. Interpol Number : E-63/4-1994

584 *1 of a pair*

585 *1 of a pair*

Sculpture

Roman, Century Unknown

586 Column base. Marble. Diam. 60.0Ht. 44.0 cm. With feet in the form of lion claws. With some traces of white paint. N94.260.2. Gonen, Balikesir, Turkey. Date of theft unknown.

587 Stele. Marble. 50.0 x 48.0 x 11.0 cm. Grave stele divided into two panels, the upper section with five lines of a Greek inscription, the lower portion a seated woman with other small figures. N94.260.1. Gonen, Balikesir, Turkey. Date of theft unknown.

588 Stele. Marble. 47.0 x 44.0 cm. In medium relief, depicting two figures lying on a bed, at their left a seated draped female figure with her face and head covered. Faces of the figures partially worn. Eight lines of an inscription in Greek below. N94.260.3. Gonen, Balikesir, Turkey. Date of theft unknown.

589 *Female Torso*. Marble. Ht. 190.0 cm. Weight 600 kg. Standing figure of a woman wearing a peplos. Severely damaged, with head, arms, and feet missing. *N94.261.2. Blaundus, Turkey. Feb. 3, '94. Interpol Number : E-46/3-1994

590 *Male Torso and legs*. Marble. Ht. 90.0 cm. Figure of a man wearing a peplos; head, right arm, left hand and feet missing. Weight 80 kg. *N94.261.1. Blaundus, Turkey. Feb. 3, '94. Interpol Number : E-46/3-1994

Ethnographic Objects

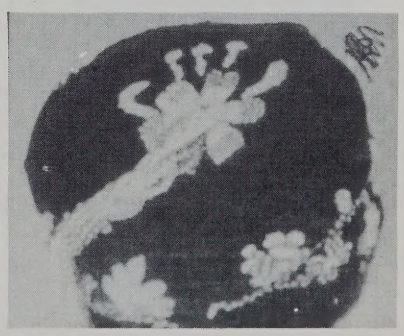
Clothing, Costumes

Nigerian, 19th Century

591 Bag. Cloth and beads. Cloth bag shaped like a female garment from the Cross River region decorated with green, yellow, red, blue and white beads in flower and leaf motifs, with a V-shaped opening. *N94.266.4. Lagos, Nigeria. Apr. 17, '92. Interpol Number : E-25/2-1994

592 Cap. Cloth and beads. Traditional costume cloth called Itam nkwa from the Cross River region; black cloth decorated with yellow, blue, red, orange, and greenbeads in a floral pattern. *N94.266.3. Lagos, Nigeria. Apr. 17, '92. Interpol Number : E-25/2-1994

591



592

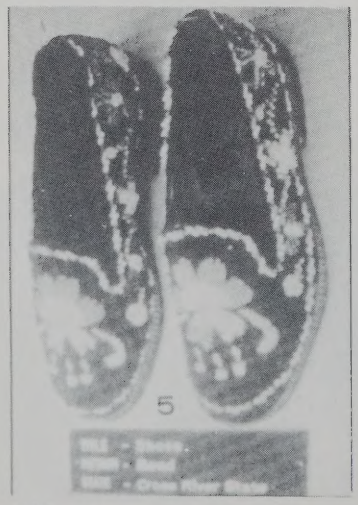
593 Shoes. Cloth and beads. Black cloth shoes (Ikpa-ukot) from the Cross River region decorated with red, yellow, green, blue, and orange beads in a floral pattern on the front. *N94.266.5. Lagos, Nigeria. Apr. 17, '92. Interpol Number : E-25/2-1994

Sculpture

Nigerian, 19th Century

594 *Chief Warrior.* Wood. Statuette from the Kwara region of a Balogun chief wearing a Sango headdress and holding a cutlass in his right hand and a spear in his left. *N94.266.1. Lagos, Nigeria. Apr. 17, '92. Interpol Number : E-25/2-1994

595 *Priest.* Wood. Statuette of an Ifa priest resting his right foot on a human head and holding a club in his left hand; an arch supported by two smaller figures above with three human heads fixed to the arch. *N94.266.2. Lagos, Nigeria. Apr. 17, '92. Interpol Number : E-25/2-1994



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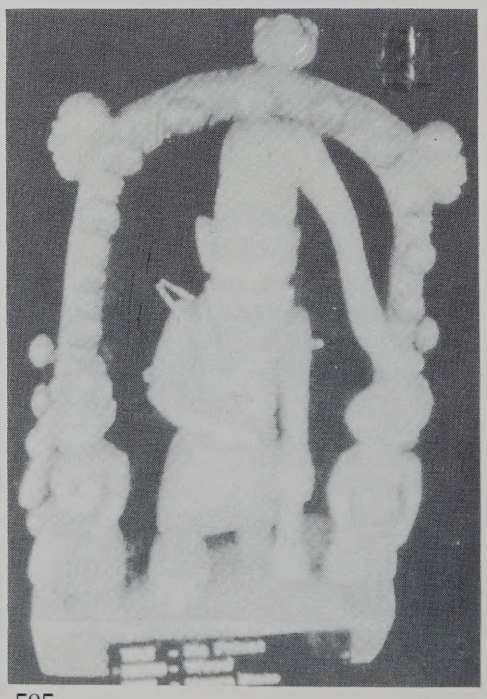


595

Books, Documents, Manuscripts

Flemish or Dutch , 15th Century

596 MAÎTRE DES YEUX BRIDÉS. *Book of Hours*, circa 1450. Tempera and ink on parchment. 18.0 x 12.0 cm. Origin is the Southern Low Countries, second half 15th century. ff. 146. With 10 full-page miniatures for the Infancy cycle on the versos of inserted singletons made for this work, with full borders matching those of the facing page, and all blank on the recto (with the exception of ff. 73 and 77); 11 small miniatures mainly for the Passion Cycle; 9 historiated initials; the miniatures, in grisaille, are attributed to the Maître des yeux bridés by James Marrow. Bound in the original blind-stamped calf over wooden boards; the front pastedown is lifted and the pegging of the thongs is visible. The text is preceded by a calendar which includes Bernardinus of 20 May (f. 3). He is also present in the litany (f. 107v); the canonization of Bernardinus of Siena in 1450 provides a terminus post quem for the production of the manuscript. On f. 146, added in French, "recepte por les hieux;" on f. 146v, added in Latin, suffrage of St. Rocco. Bibliography: Bond and Faye, p. 322. Catalogued under Benjamin MS 5. Catalogued under Benajmin MS 5. N94.255.4. New York, NY. Jul. 5, '94.

Flemish, 14th Century

597 EUCLID, (b. 300). *Elementa,* circa 1300. Ink on parchment. 26.0 x 18.0 cm. ff. 165. With a commentary by Campanus. Formerly bound in half-calf by Bretherton (1849) for Sir Thomas Phillipps but binding left behind. At the end of the manuscript is a copy of the beginning of a letter from Jacobus Pantaleo, Patriarch of Jerusalem who became Pope Urban IV in 1261. The manuscript has belonged successively to: Magister Adolphus de Werda (ca. 1350?); Armagh (ca. 1400: Liber iste fuit Do. Armachani); the Cistercians of Aulne-sur-Sambre; and Sir Thomas Phillipps (his No. 4633). f. 1 inscribed with the Phillipps collection number: Phillipps MS 4633. With some diagrams in the margins. Bibliography: Phillips Sale, Sotheby's 1889, no. 371 to Quartich; *Quartich Catalogue 180* (1898) N. 13; C.S. Pierce, "Campanus" in Science new series 13 (1901), pp. 809-811; D.E. Smith, *Rara Arithmatical* (1908), pp. 433-434 and pl. IV; G.A. Plimpton, *The Educaton of Chaucer* (1935), pp. 106-107, and pl. XXIII; and De Ricci, p. 1781. Catalogued under Plimpton MS 156. N94.255.5. New York, NY. Jul. 5, '94.

French, 14th Century

598 LORRIS, Guillaume de and MEUNG, Jean de. *Roman de la Rose (Romance of the Rose).* Tempera and ink on parchment. 34.0 x 25.0 cm. ff. 6; comprising 2 columns of 40 lines each. Formerly numbered as folios 2-6 of a more complete manuscript. Presumably in Italy in modern times since it was acquired from an Italian seller Joseph [Giuseppe] Martini and ff. 1 and 8 were previously owned by Tammaro De Marinis of what may be this manuscript. The De Marinis leaves are from a volume which once belonged to Antoine Moriau. Bibliography: G.A. Plimpton, *The Education of Chaucer* (1935), pp. 138-139 and pl. XLI; De Ricci, p. 1805. Allegorical poem. With 11 miniatures the width of one column. N94.255.7. New York, NY. Jul. 5, '94.

599 *Chronique universelle (Universal Chronicle).* Ink and color wash on parchment. 56.0 x 535.0 cm. A parchment roll in 4 columns with illuminated initials and colored diagrams. In French, beginning with Julius Caesar and ending with Charles V. Obtained by Mr. Plimpton in Munich, Germany, in 1933. Bibliography: G.A. Plimpton, *The Education of Chaucer,* (1935), pp. 13-17, with pl. VIII; De Ricci, p. 1806. Catalogued under Plimpton MS 286. N94.255.8. New York, NY. Jul. 5, '94.

French, 15th Century

600 SENECA. *Proverbia,* 1493. Ink on parchment? Incunabule. Possibly with a Lodge bookplate. Printed by Antoine Caillaut of Paris, France. Bibliography: Goff S-401. N94.255.24. New York, NY. Jul. 5, '94.

601 *Book of Hours,* circa 1490. Tempera and ink on parchment. 14.0 x 9.5 cm. ff. 198. With 17 miniatures in a style reminiscent of Jean Bourdichon, initials alternating blue and gold, batarde script with vertical catchwords. Bound in 16th-century French brown calf with covers detached. The Hours of the Virgin are of the use of Paris but the Office of the Dead has only three readings at matins and so use cannot be determined. The calendar, in French, includes the feast of Yves in red at May 19. Obtained By D.E. Smith from Barroux. Bibliography: De Ricci, p. 1276. Catalogued under Smith Western MS 20. N94.255.11. New York, NY. Jul. 5, '94.

602 *Book of Hours,* circa 1425. Ink on parchment. 17.0 x 12.0 cm. ff. 115. All miniatures are missing; bound in old vellum. With a full calendar in French with alternating red and blue with gold for the major feasts, in very bright, fresh colors (the "dies mali" are shown by a red letter "d" although ther are no month verses; rubrics in French. The litany includes Ferrutius and Ferreolus (principal patrons of Besançon) Antidius, Hilary, Anthony, Deicolus, and Columba. With an added section at the back of the book. Bibliography: De Ricci, p. 1277. Catalogued under Smith Western MS 22. N94.255.12. New York, NY. Jul. 5, '94.

603 *Passion According to John,* circa 1480. Tempera and ink on parchment. 19.0 x 14.0 cm. ff. 9; with 9 miniatures, with 9 full borders and 9 half borders. This is a 9-leaf fragment from what was once a heavily illustrated Book of Hours since normally the Passion according to John (John 18-19) is illustrated with only one miniature. On f. 9v. inscribed: "P.F. Nicolaus de pollinchove jubil. dedit bibliotheca." Bibliography: Bond and Faye, p. 322. Catalogued under Benjamin MS 1. N94.255.1. New York, NY. Jul. 5, '94.

German, 15th Century

604 LEOPOLD, DUKE OF AUSTRIA, (1073-1136). *Compilatio de astrorum scientia.* Ink on parchment or paper? Incunabule. Printed in Augsburg by Erhard Ratdolt, 9 January 1489. Possibly with a Plimpton bookplate, numbered 520, 1489. Bibliography: Goff L-185. N94.255.23. New York, NY. Jul. 5, '94.

605 *Psalter with antiphons.* Tempera and ink on parchment. 17.0 x 13.0 cm. ff. 208. With 9 illuminated initials, half borders with flowers, bound in an old blind-stamped brown calf binding with clasps. Not quite a breviary as it lacks readings, but for liturgical use as shown by the antiphons. Probably made for use in Nuremberg since Sebaldus is in the calendar at 19 August and in the litany; made for a Dominican since Dominic is called "patris nostri" in the calendar. Bibliography: Bond and Faye, p. 322. Catalogued under Benjamin MS 3. N94.255.3. New York, NY. Jul. 5, '94.

Italian, 13th Century

606 POPE INNOCENT III (1160-1216). Bull to the Abbot of Saint-Rémi, 1202. Ink on parchment. 18.0 x 24.0 cm. A bull sent from the Lateran by Pope Innocent III to the abbot of Saint-Rémi on 5 February 1202 concerning a quarrel about some marshes between the abbey of Saint-Bertin and burghers of Saint-Omer. Belonged to Sir Thomas Phillipps and numbered no. 35816 in his collection. Bibliography: Phillipps Sale, Sotheby's, 1913, N. 1036 to Maggs; De Ricci, p. 1804. With a lead seal (bull) attached at the lower edge. Catalogued under Plimpton MS 278. N94.255.6. New York, NY. Jul. 5, '94.

607 POPE NICHOLAS III (?-1280). Bull to the monastery of All Saints, Chalons-sur-Marne, 1279. Ink on parchment. Single sheet with lead seal (bull) attached at lower edge. Bibliography: De Ricci, P. 1275. N94.255.10. New York, NY. Jul. 5, '94.

Italian, 15th Century

608 *Processional.* Ink on parchment. 25.0 x 17.0 cm. ff. 34; leaves at the end have been ruled for music but are left blank; with purplish stains from mold. Bound in old brown sheepskin. The flyleaves are from a medieval glossed text. Bibliography: Bond and Faye, p. 322. Catalogued under Benjamin MS 2. N94.255.2. New York, NY. Jul. 5, '94.

Italian, 16th Century

609 TAGLIENTE, Girolamo. *Libro d'abaco,* 1550. Ink on paper. 16.0 x 11.0 cm. ff. 82.; with diagrams, borders, and illustrations in pen and ink, copied from an early printed edition of the work. Bibliography: Bond and Faye, p. 325. Catalogued under Plimpton Add. 8. N94.255.9. New York, NY. Jul. 5, '94.

Polish, 19th Century

610 MICKIEWICZ, Adam (1798-1855). *Sonety Krumskie.* Ink on paper. 17.9 x 10.2 cm. Manuscript known as the "Album Moszynskiego" comprising 146 beige-colored pages of which 46 have not been filled in or numbered, pages 1 to 70 in brown ink and the remainder in black ink with some blots on the pages. Bound in brown leather with gilded edges and in a black cardboard box decorated with a crown and the monogram "P.M." and numbered 535/S.O./P. 11/ The flyleaf is pink and bears two purple stamps: the first, in the upper section, inscribed "NR.INW," and the second, oval and in the lower portion, is inscribed "Biblioteka Jerzego Moszynskiego." Also stolen were 80 copies of the second volume of a work by Mickoewicz entitled *Mickiewiczian.* N94.259.1. Warsaw, Poland. Feb. 12, '93. Interpol Number : E-2/1-1994

Spanish, 16th Century

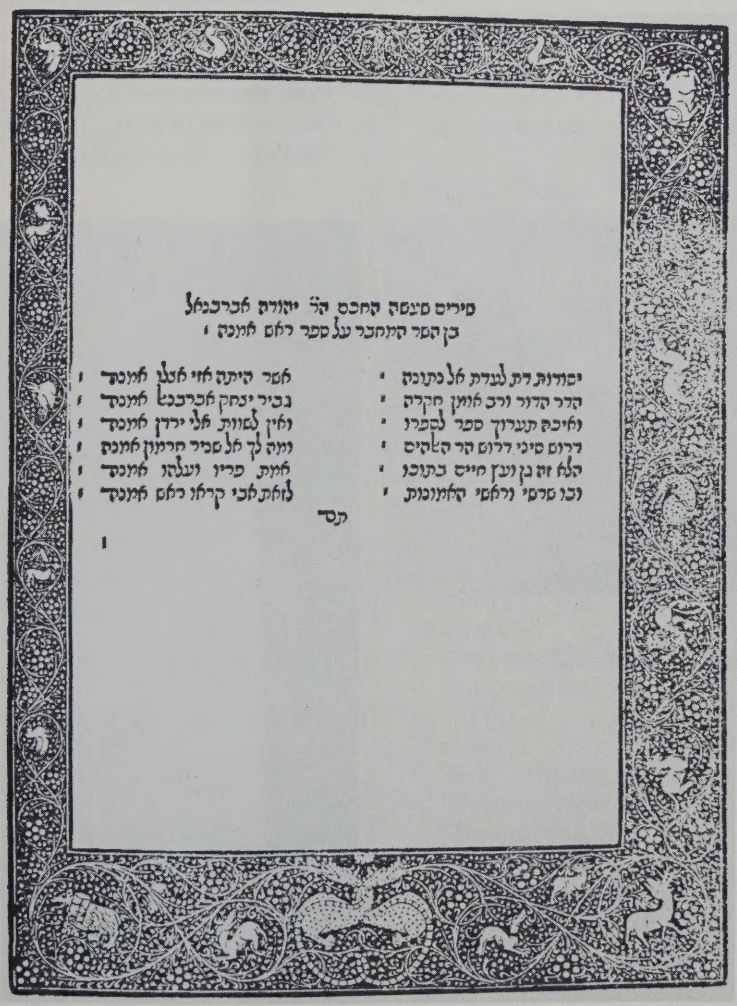
611 *Carta de hidalguia,* 1544. Ink on parchment and paper. 30.0 x 21.0 cm. ff. 21. Grants to Bartolome Rodriguez Perales, Pedro de Vera, Filiacion de Juan Rodriguez de Perales y Vera. With illuminated initials and borders. Bound in 17th century Spanish calf. Bibliography: De Ricci, p. 1267. Catalogued under Med-Ren X929 Ex3. N94.255.14. New York, NY. Jul. 5, '94.

612 *Gospel Lectionary,* circa 1580. Tempera and ink on parchment. 34.0 x 24.0 cm. ff. 94. Bound in contemporary calf. The manuscript imitates the fonts of various typefaces, and its text is corrected at an early date against a printed copy, according to a note in Spanish on the verso of a flyleaf. With elegant initials against colored grounds. The book is foliated to f. 99 (?) but ff. 90-92 are lacking. Catalogued under Western MS 29. N94.255.13. New York, NY. Jul. 5, '94.

Islamic Art

Turkish, 15th Century

613 ABRAVANEL, Isaac ben Judah (1437-1508). *Rosh Amanah,* 1505. Paper, ink, and leather. Ht. 27.0 cm. In Hebrew. Published in Constantinople (Istanbul) by David and Samuel ibn Nahmias. Comprising 20 leaves. In a modern brown leather binding with the title stamped in gold on the spine. Provenance: Cochin, India. The title page with a border of both real and fantastic imaginary animals within arabesques against a foliate ground. *N94.243.1. Berkeley, CA. Feb. 27, '94. *Reward.*



613

Books, Documents, Manuscripts

Arab, 19th Century

614 *Koran,* 1802. Ink on paper. 14.0 x 9.5 cm. Written in 1223 A.H.; with 246 leaves with illuminations. Catalogued under Smith MS. Oriental 124. May be 10.0 x 7.0 cm., in Kufic script and dating from 9-10th centuries. N94.255.19. New York, NY. Jul. 5, '94.

Persian, 19th Century

615 SHAKIR, Ahmad. *Koran,* 1845. Ink, pigments and gilt on paper? 24.0 x 14.0 cm. Written in 1265 A.H. with illuminated ornaments and borders and 14 miniatures. In a gilt and painted slip case. With 269 leaves. Catalogued under Smith MS. Oriental 423. N94.255.18. New York, NY. Jul. 5, '94.

616 *Koran,* 1878. Ink and gold on paper. 30.0 x 18.5 cm. In Arabic and Persian in Nastalik script written in VII/1296 A.H. (1878 A.D.). With borders and heading in gold and marginal notes. 33 leaves, text 21.0 x 13.0 cm., 48 lines to a page. Catalogued under Smith MS. Oriental 163. N94.255.15. New York, NY. Jul. 5, '94.

617 ZEYNELABIDIN. *Koran,* 1887. Ink on cloth. 32.5 x 20.0 cm. In Arabic in the Nask script with illumination. 249 leaves, with text 23.0 x 14.0 cm., 15 lines to a page. Written in VII/1302 A.H. (1887 A.D.). Catalogued under Smith MS. Oriental 164. Name of calligrapher may be Zayn al-Abi Din. N94.255.16. New York, NY. Jul. 5, '94.

Persian, Century Unknown

618 FIRDAUSI, (940 -1020). *Shahnameh.* Ink and pigments on paper? 28.0 x 44.5 cm. In the Talik script with 4 miniatures. The epic poem of Persian myths and history. Catalogued under Smith MS. Oriental 86. N94.255.20. New York, NY. Jul. 5, '94.

Missing Art Alert

619 FIRDAUSI, (940 -1020). *Yusuf and Zuleikha*. Pigments and ink on paper? 15.5 x 9.5 cm. Book of poems. In the Talik script, illustrated and illuminated with 31 hand-colored miniatures. In a lacquered binding. With 183 leaves. Catalogued under Smith MS. Oriental 332. A version of the tale of Potiphar's wife. N94.255.17. New York, NY. Jul. 5, '94.

620 *Koran*. Ink on paper? 24.0 x 33.0 cm. In Arabic in the Sulus script. Consisting of a single leaf. Catalogued under Smith MS. Oriental 401. N94.255.21. New York, NY. Jul. 5, '94.

Miniatures

Persian, Century Unknown

621 Miniature. Pigments and ink on paper? 13.0 x 26.0 cm. A single miniature. Catalogued under Smith MS. Oriental 403. N94.255.22. New York, NY. Jul. 5, '94.

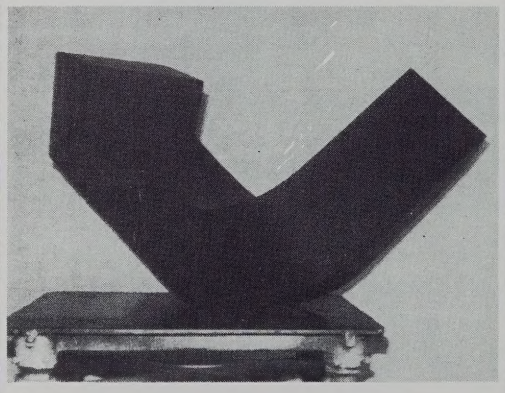
Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Sculpture

American, 20th Century

6 MEADMORE, Clement. *Swing*, 1969. Metal. 50.7 x 66.0 x 89.0 cm. *N94.241.1. North Haven, CT. Apr. 21, '94. *Reward.*



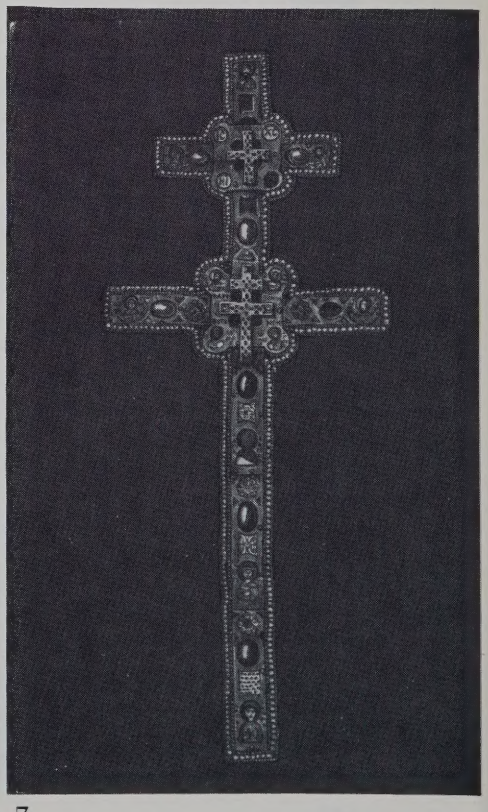
6

Decorative Arts

Liturgical Objects

Byelorussian, 12th Century

7 BOGSHA, Lasarus. Cross of St. Euphrosyne of Polotsk, 1161. Wood, gold, enamel, precious stones. Image is probably an enhanced photograph colored by an artist. Cross with double arms, decorated with enameled plaques depicting various saints alternating with cabochon precious stones and enamelled plaques with various designs, with a pearl border, the top cross with roundels with the initials in Cyrillic "IC", "XC", "HI" and two other indecipherable initials. The back of the cross has images John Chrysostom, Vassily the Great, Stephan, Panteleimon and others. Also inscribed on the back: "Lord, help thy servant, Lasarus named Bogsha who has crafted this cross for the church of St. Savious." The cross has been missing from the museum since the summer of 1941. *N94.238.1. Moguilev, Belarus. Jun. 1, '41.



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Active Subscriber and all members: one-year subscription to *IFARreports* and complimentary admission to IFAR Evenings. (IFAR's lecture series).

MEMBERSHIP:

MEMBER	Individual $250	Corporate $1,000
PATRON	Individual $1,000	Corporate $5,000
BENEFACTOR	Individual $5,000	Corporate $10,000

Please make checks payable to IFAR, 46 East 70th Street, New York, N.Y. 10021, 212/879-1780.

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All membership contributions are tax-deductible